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DECORATIVE NOTES.

ONE-THIRD of the lives of the majority of people is spent in rest, hence it is most important that beds and bedding should be absolutely free from all impurities. Owing to the keen competition, and in order to undersell those makers who employ reliable materials, unscrupulous and unprincipled people have made up and sold beds filled with either damp musty straw, or unwashed rags, or other objectionable material, such as contain not only the germs of insect life, but what is worse, those of fevers, and other contagious diseases. It is, therefore, well that customers should take the greatest precautions in buying bedding goods, which can be recommended and guaranteed with every degree of confidence from those who have a reputation for absolute reliability. The bedding manufactured by Messrs. Jones & Co., whether the material be hair or wool, is now chemically prepared by the most important antiseptic processes, which prevents mildew and moth, and preserves the mattress perfectly pure and sweet, whilst actually improving the character and stability of the wool.

LADIES have a *penchant* for pretty writing tables, and take a special delight in anything novel and effective in these much cherished articles of furniture, and the fifteen new patterns exhibited by Mr. Robinson are especially adapted to feminine taste, for while they are practical and convenient, they are also ornamental and unique, and lend themselves to the display of those thousands of little oddments of bric-a-brac and portraiture with which the modern tasteful housewife invariably decorates her writing table.

A NEW design exhibits a happy combination of the qualifications of the sideboard and dinner wagon, without in the least reducing the normal accommodation of either. We advocate the more frequent and extensive employment of metal work in the furnishing of the dining room in addition to the usual handle fittings. The development of the use of metallic ornament in the higher order of cabinet work would, we think, produce most satisfactory results from a decorative point of view.

It is surprising what an important item of furniture the screen has become in connection with Louis Quinze cabinet work and interior decoration. Its forms are innumerable, and it is, perhaps, the most stylish and effective accessory of modern interiors. It is now designed to serve for a dozen different pur-

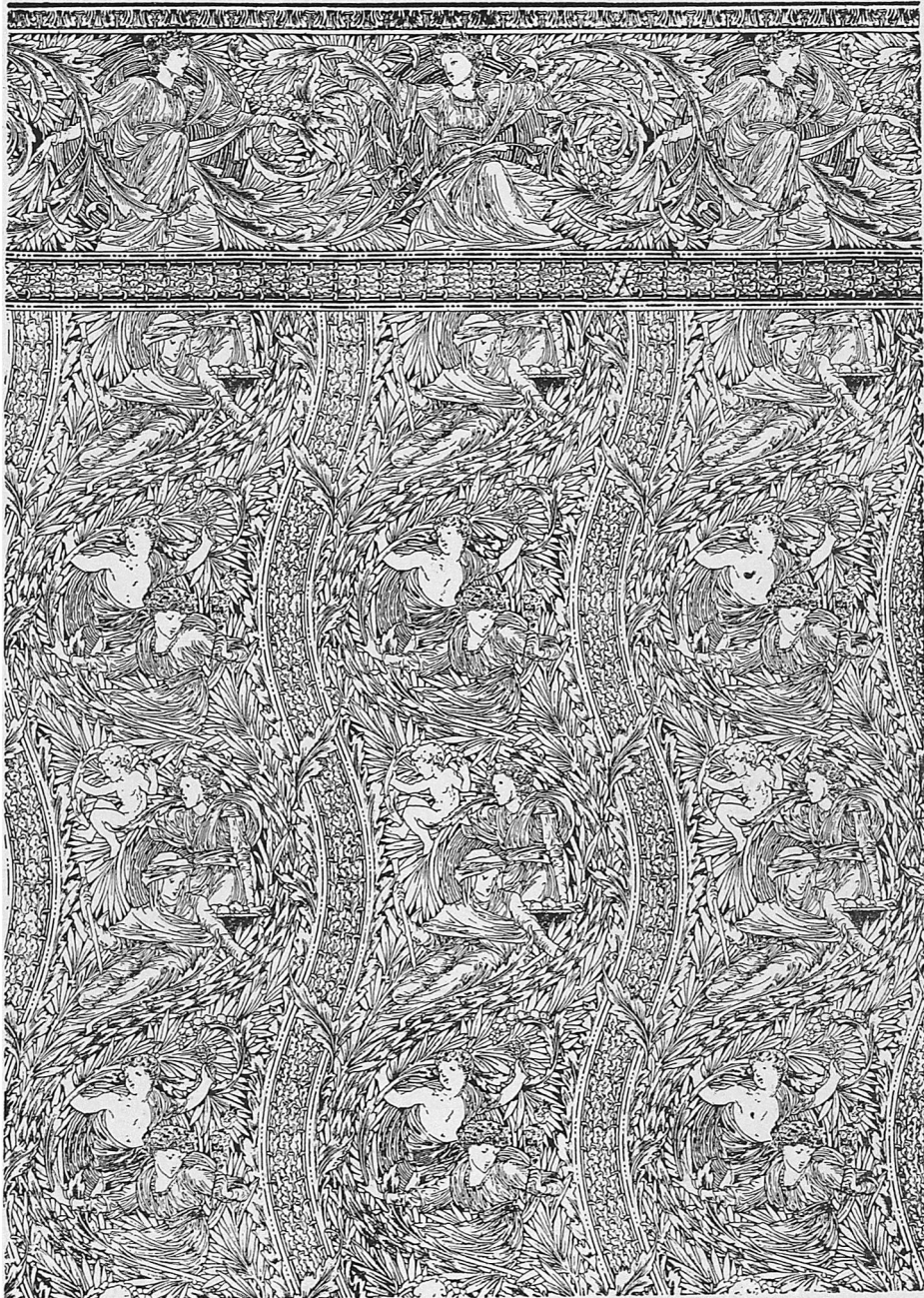
poses, among which are included the functions of the 5 o'clock tea table, a what not, a receptacle for photographs, and many other objects, in addition to its original and legitimate use.

A ROOM in a villa has a deep-set square bay window, the top panes shaded with leaded glass in white and yellow. A quaint, turret-shaped recess, with three little lancet windows, in the angle of the outside wall, showed the charm of a window in any unusual position in this conventional land of ours. The walls are papered with a pale dull greeny-blue oil paper, with a very high dado of the now familiar Manilla grass cloth, tightly stretched, the vertical stripes being in dim yellow, dull red and greeny blue. The dado rail is a narrow shelf edged with bamboo, and here and there—above the writing table, for instance—widened out into a large bracket for pottery, etc. On the narrow shelf stand all kinds of quaint things—a Jeypore shield, in red brown horn, decorated with gold tracery; a pierced copper plate from Kashmir, engraved brass ones from Cairo, lovely bits of color in Mooltan ware, lacquer from Japan, etc., etc.

The floor is covered with Indian red matting, and old Oriental rugs, russet plush curtains hang in the large windows, a unique couch, covered with leopard skins, and with a fierce stuffed head snarling over the back—fit throne for the dusky-haired owner of the room—stands across a corner, with a spreading palm in a huge brass pot overshadowing it, and a tall group of tawney fringed grass behind it. Other large couches and cosy arm-chairs are covered with bold "Liberty" fabrics, and the large window holds a hospitable looking seat strewn with gay cushions. Overmantel proper there is none, but merely quaintly irregular Mushrabeyah shelves, with all kinds of pottery and queer curios in a sort of shrine, formed by a large bracket placed high, and draped with a phoolkari, the mantel board having a

deep frill of the same glittering stuff.

One corner of the room is cut off by a large mirror, with a curious Indian drapery, which stands on the floor and reflects the turret window—perhaps the gem of the whole room. This is so arranged that one mounts to it by a step covered with a Persian rug. The circular wall is covered with a bold-patterned red-and-gold leather paper, the ceiling with ivory and gold. The little windows have tiny frilled curtains of soft yellow Liberty silk. A low seat follows the outline of the wall, and is covered, with frill to the ground, with rich looking gold-figured velveteen. Two brass lamps, pierced and jeweled, hang between

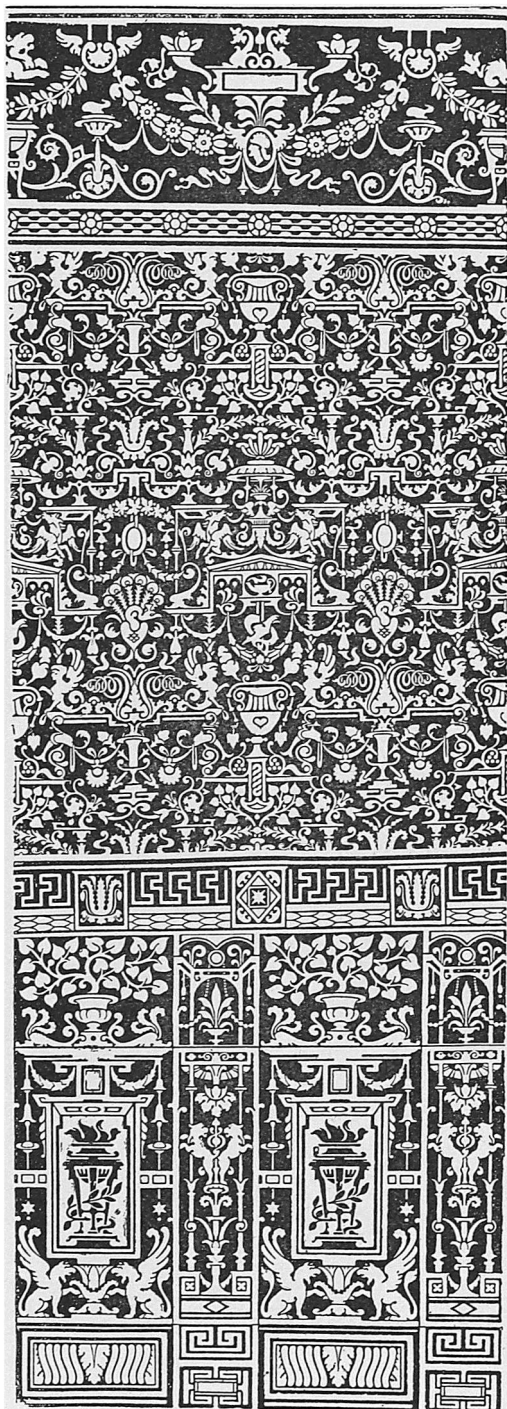


THE "SEASONS" DECORATION. BY W. S. BLACK. (JEFFREY & CO.)

THE DECORATOR AND FURNISHER.

the windows, and give a hint of what this charming little nook is capable of when night draws her sable mantel round it.

Divans against the walls, a peculiar writing table, and other smaller tables complete the furniture of the room proper, which is indeed a tour de force in "furnishing without furniture," the clever owner having let her own beautiful house for a short period. This is just a typical room, to prove that those who have slender purses, and are unable to buy beautiful carved or inlaid furniture, that they need not therefore resign themselves to the weariness of the commonplace, but can strike out a line of daring and originality.



THE "POMPEIAN" DECORATION. BY OWEN W. DAVIS. (WM. WOOLLAMS & CO.)

THE square inner hall of an old manor-house has large receding latticed windows, the top panes filled with coats of arms, blazoned on colored glass, the curtains faded old red Genoa velvet. Dark oak-paneled walls are lighted up here and there by groups of gleaming armour and beaten brass sconces, curious old Venetian lamps swing from the rafters, the walls above the paneling show tawney, large-patterned brocade, the huge open fire-place was lined with blue and white Delft tiles from Biblical subjects, with a brass dog, sentry like, on either side of the hearth.

A tall carved oak settle, with orange velvet fringed pillows, and divers hospitable-looking arm-chairs, clustered round; the floor of dark oak shows old Persian rugs, with here and there



THE "CALSTOCK." BY T. W. HAY. (WM. WOOLLAMS & CO.)

the skins of tiger and leopard; a large dark table in the centre holds a great Nankin bowl, never filled, as was the fashion some thirty years ago, with a hideous mosaic of every flower in the garden, but with one decided note of color—boughs of fragrant



THE "TWEEDDALE." BY G. F. CATCHPOLE. (WM. WOOLLAMS & CO.)

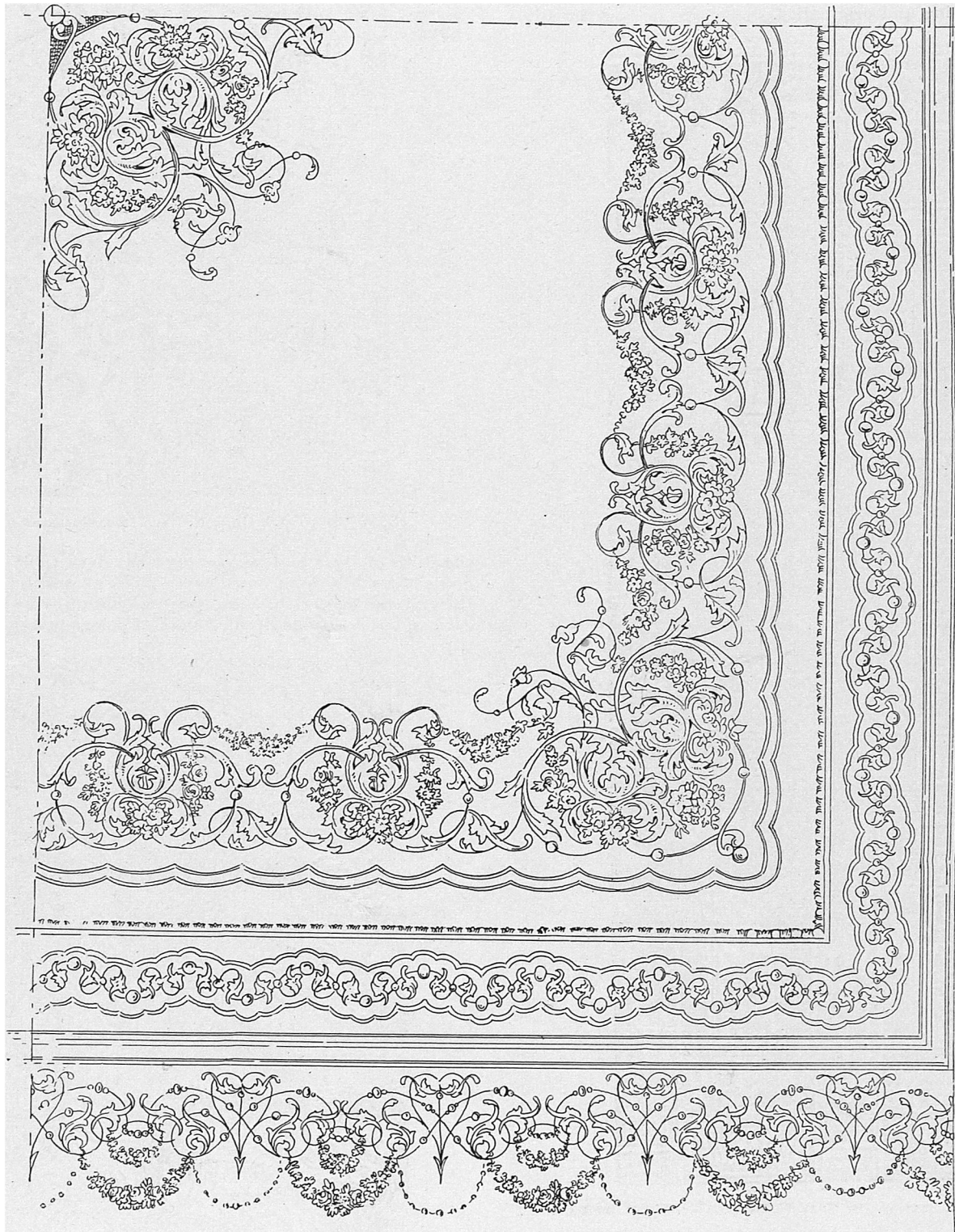
lilac, sturdy red peonies, fiery orange, or snowy-white lilies, masses of roses, poppies and oats, and so on, until in winter it held but holly and mistletoe.

THE DECORATOR AND FURNISHER.

THE drawing-room of a fine country house has glimpses of a stone terrace, where peacocks are wont to strut and spread their bejeweled fans in the sun, making, as they perch on the time-worn stone balustrade, a charming foreground to the close-shaven lawn, whose formal walks, edged with tall cut yews, are broken here and there by a sparkling fountain. The walls of the room—a veritable sun-trap—were covered with what had been red brocade, but this has faded into a softly befitting

harp—at which my imagination could always picture a slim, whiterobed figure, with powdered hair—reared itself near the other.

The furniture gilt, and on “dinner-party nights” seem to be covered with cream brocade, showing Watteau scenes in varied colors, is covered with chintz, the pattern showing large red poppies and green leaves. At the end of the room is a high arch, through which came the scent, and verdant vista of an



CEILING DESIGN. BY EDWARD DEWSON.

background for numbers of old oil paintings, family portraits, battle scenes, Dutch genre pictures—not what those who slavishly follow freakish Dame Fashion would put, nowadays, in the drawing-room, but having a quiet harmony never to be attained by the watercolors in staring white mounts of to-day. The carpet is dull red Aubusson, with broad creamy border; the curtains red Utrecht velvet. A tall Vernis Martin screen stands near one of the polished rosewood doors, and a stately

orangery, the splash of a fountain and the song of birds from an embowered aviary.

The whole room is, in short, a supremely accidental harmony. I say *accidental*, for the kindly old owner, whose bright purple gown and cap with nodding vivid green satin bows invariably set even my juvenile teeth on edge, is certainly not a prey to decorative notions, and conveys a happier impression than the owner is aware of.